

FOUNDATION AND CENTER
FOR CONTEMPORARY
ARTS PRAGUE

Conditions of Impossibility I/VII

Loss of Time

23 August – 24 September 2017

opening: 22 August 2017 starting 6pm

curator: Václav Magid

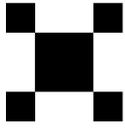
exhibiting artists: Vasil Artamonov, Zbyněk Baladrán, Anne-Claire Barriga, Chto delat, Daniela&Linda Dostálková, Tomáš Moravec, Jozef Mrva ml., Matěj Smetana, Jan Šerých, Aleksandra Vajd, Lenka Vítková

The Cursor Gallery, a space for guest curators, is a new project being launched by the Foundation and Centre for Contemporary Arts. It will offer selected curators the backup and resources of an established artistic organisation (institutional, production, research and financial) and a large exhibition space in which they will have the opportunity to mount a comprehensive exhibition project, including accompanying activities (lectures and panel discussions, etc.) and annual publication. The format, strategy and themes are fully under the control of the guest curator. The first person to take control of this unique curatorial project for the 2017–2018 season will be Václav Magid, who will organise seven thematically linked group exhibitions under the umbrella title *Conditions of Impossibility*.

The exhibition cycle *Conditions of Impossibility* will offer an overarching critical analysis of the assumptions and frameworks that at present define the (im)possibility of human cognition, action and aesthetic experience. Over the last few years there has been much talk of the turn to the object: in this cycle it is the subject that will be put under the spotlight. However, this subject is under assault and losing the ground from beneath its feet. Individual exhibitions will examine the breakdown of subjectivity from different perspectives: time, space, work, language, humanity, technology and psychology.

Loss of Time refers mainly to the loss of faith in the future as an open dimension into which we project our expectations, the loss of the historical memory that ensures continuity with the past, and the loss of the present as a space for action. What is collapsing is time as the horizon within which our desires and projects are shaped. The ability to experience our own existence as a movement from 'before' to 'after' is in jeopardy, i.e. the ability which is the constitutive condition of subjectivity.

It is with difficulty that we search the present for an event that could constitute the collective subject of change. The dystopian imaginary dominates our views of the future. The prevalence of pastiche in culture bears witness not only to our inability to innovate, but also to the absence of a sense of history. The past has become a storeroom of emptied out forms. Restricting political protest to the framework of the immediate present leads to its aestheticisation. Contemporary art is unable to be cutting edge because its contemporaneity resides in a never-ending prolongation of the status quo. The subject, whose awareness of time is being fragmented into a series of disconnected moments, remains imprisoned in a state of 'permanent present'. Under the current conditions of production, anonymous particles of time extracted from the personality of their bearers become subject to exploitation. This, along with the influence of information and communication technology, evokes a feeling that the pace of life is accelerating at a rate the human psyche is incapable of keeping up with. Escape in the form of slowing down is a luxury available to only a few. Perhaps the acceleration of technological progress might offer a way out of the atmosphere of uncontrollable threats, though it is by no means certain where, for whom and at what price. The future, which precedes the present in the form of the structuring condition of 'speculative time', has always already been depleted by the predictive instruments of the ruling economic and political system. As a substitute for the lost possibility of impacting politically on reality, speculation offers fictive images of an exterior to which we will not be admitted, and a future that will not happen. Melancholy, i.e. a refusal to accept the loss of the subject of



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emancipation, paradoxically becomes the last stepping stone for resistance. Overwhelmed by the complexity of today's temporalities, the angel of history now stands in one place rotating endlessly.

The Cursor Gallery is grateful for the support provided by the Ministry of Culture of the CR, Prague City Council, the State Fund of Culture of the CR and the Prague 7 municipal district.

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